

ENC 1145: Writing About Intersecting Identities

Section: 3322

Time: Monday, Wednesday, Friday, period 7

Room: MAT 0011

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Office Hours: Monday, Wednesday period 6 and by appointment.

This course would engage with literature that offer complex negotiations of different categories of identity, including gender, class, race, religion and ethnicity. We will turn our attention to conflicts emerging from the interplay of identities, which complicate individuals' roles in society and culture. These complexities arise because no one person has a unified identity. For instance, one is not only white or gay or Christian or rich. One could simultaneously be any two or three or all together. Likewise, one could be a Muslim queer woman. We would be concerned with how these particular identities intersect, disempowering or enabling the individual.

Intersectionality is a key concept in US black feminism that illuminates how different forms of privilege and oppression combine and interact. For instance, black American women are oppressed in ways neither black men nor white women are. While black men face racial marginalization and white women gender discrimination, black women face both. In this course, we look at how this concept developed to examine the particular oppression faced by black women in the US can be used to explore the experiences of people outside the US and their negotiations with hierarchies of race, color, class, gender and religion. For instance, in Ismat Chughtai's "The Quilt," Begum Jaan, married to the gay Nawab and oppressed by her loveless marriage and cloistered life, subverts the restrictions of the household to develop sexual intimacy with her maid, Rabbu. Homosexuality intersects with aristocratic lifestyle to highlight the oppression faced by a queer Muslim woman as well as the agency she derives from class privilege and age.

We will read literature that offers a global perspective, depicting the lives of individuals outside the United States to explore how identities are constructed through social structures of capitalism, patriarchy; historical experiences of war, colonialism, slavery; as well as anxieties determined by access to capital, technology and mobility. Throughout the course, we will focus on reading, discussing and writing about the textual representation of intersecting identities. The course may include literary works by writers from different countries, including Rabindranath Tagore, Shyam Selvadurai, and Chinua Achebe among others.

Since the ENC 1145 fulfills the Writing Requirement through 6000 words, the focus will be on writing instruction. Students will learn to make nuanced readings of texts and present their ideas in writing. In the writing assignments, students will be required to collect and organize their ideas, subject their ideas to careful analysis, make clear

arguments, and use evidence from the texts to support those arguments. We will also pay attention to the challenges that arise from writing about unfamiliar or “alien” cultures.

Assignments will include short reading responses (1-2 pages each) and literary analyses (4-5 pages).

Required Texts: The editions are recommended but you may use whatever edition you get, including e-books or pdfs. The only exception to the rule is *The Home and the World* because it is a translated text. You should get the Penguin Edition of *The Home and the World*.

Patrick Grzanka. *Intersectionality: A Foundations and Frontiers Reader*. (Westview Press, 2014) ISBN: 978-0813349084

Rabindranath Tagore. *The Home and the World*. (Penguin Books, 2005) ISBN: 978-0140449860 (An electronic copy is also available in Course Reserves)

Chinua Achebe. *Things Fall Apart*. (W.W. Norton, 2008) ISBN: 978-0-393-93219-5.

Mohsin Hamid. *The Reluctant Fundamentalist*. (Harvest Books, 2008) ISBN: 978-0156034029.

Shyam Selvadurai. *Funny Boy* (William Morrow Paperbacks, 2015) ISBN: 978-0062392985

Recommended Text for Writing

“They Say, I Say”: *The Moves that Matter in Academic Writing* (with Readings). Edited by Gerald Graff, Cathy Birkenstein and Russel Durst. (W.W. Norton, Third Edition) ISBN: 9780393937510

Additional material including critical essays and short stories will be uploaded on ARES. You need to set up UF VPN and log into the UF VPN client if you are accessing through an off-campus, non-UF network. Seek assistance from people at the library if you need help accessing Course Reserves.

For technical assistance, contact the UF Help Desk (<http://helpdesk.ufl.edu/>) at (352) 392-HELP (4357) and/or helpdesk@ufl.edu.

Assignments- (all due dates listed under course schedule):

Points

100 Literary Analysis 1

100 Literary Analysis 2

150 Literary Analysis 3

200 Literary Analysis 4

250 5 Reading Responses (50 points each)

100 Reading Quizzes

100 Participation

1000 Total Points Possible

4 Literary Analyses (assignment sheets for these essays will be distributed during the course):

1. Close reading: (1000 words)
2. Synthesis of two texts: (1200 words)
3. Using an intersectional approach: (1500 words)
4. Using secondary sources: (1500 words)

5 Reading Responses (500 Words Each):

Five times during the semester I will require that you turn in a short response essay to that day's reading (dates are listed below under Course Schedule). I want your reading responses to be *critical* responses to the readings rather than summaries. You may use these essays to raise questions about the readings, evaluate your reactions to the text, or think through potential interpretive arguments. While these are not formal essays, I do expect you to adhere to the guidelines of academic writing we will discuss in class.

Unannounced Reading Quizzes

I will periodically begin class with a short reading quiz to make sure you did the reading. These quizzes will be randomly distributed throughout the semester, so you should always be prepared.

Quizzes will be assigned on Canvas.

Homework

Homework includes daily reading and assignments. Check Canvas regularly for updates and information on homework.

Participation

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions. Be prepared to answer questions about the course material, make comments and ask your own questions to the class. Participation points will be given to those students who actively engage with the discussion and create useful contributions to the class through their comments and questions. **To receive full credit for participation, students are expected to contribute meaningfully to class discussion at least once each class period.**

Conferences

I will have two conferences over the course of the semester. You are required to come in with three questions regarding your writing that you wish to improve on. **Not attending conferences will count as an absence.**

Assignment Submission Protocols

All assignments **have** to be submitted on Canvas by the stipulated deadline. You miss the deadline, you miss the grade. Failure of technology, illness or travel will not be accepted as reasons for missing deadlines.

Grading Scale

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	81-82
C+	77-80
C	73-76
C-	71-72
D+	67-70
D	63-66
D-	61-62
E	60 or below

This is a brief overview of how assignments will be graded. We will discuss each assignment in more detail as they come.

In each paper, I will evaluate:

- 1) content, including argument, development, and support
- 2) organization, including paragraph structure, overall flow of ideas, transitions and topic sentences.
- 3) mechanics, including grammar and style.
- 4) presentation in Times New Roman font, 12 point font size, double-spaced.

You should strive to excel in all three areas; more specific grade breakdowns are as follows:

The A-range essay has strong content, strong organization, AND strong mechanics. An “A” is excellent and that is not the baseline. It is **earned** through practice and rigor.

The B-range essay has one key area (content, organization, mechanics) notably in need of revision.

The C-range essay has two key areas (content, organization, mechanics) notably in need of significant revision.

The D-range essay has two or more key areas in need of substantial revision.

An “E” is usually reserved for students who do not do the assignment or fail to attend class. However, an “E” may also be given if an essay blatantly ignores all three areas of evaluation.

COURSE POLICIES AND CLASSROOM BEHAVIOUR

Texts

You are required to bring the assigned books/readings to class every day. This is non-negotiable.

Absences

Missing more than FOUR classes means you fail, automatically. Religious holidays, participation in university events, and medical emergencies are the only things that count as excused absences. Please notify me in advance if you will miss a class for any of these reasons, and provide documentation.

OR if you anticipate having a prolonged absence for any of the reasons mentioned above, discuss it with me.

If you miss a class, you are still responsible for the work assigned and material covered—it is **your** responsibility to make yourself aware of all class discussion and announcements. You are also still responsible for turning in assignments on time on Canvas. Missed daily work, participation, in-class assignments, quizzes etc. cannot be made up.

If you come in 5-10 minutes late to a class, it counts as a tardy. If you come in more than 10 minutes late to a class, it counts as an absence. Three tardies constitute one absence.

Technology

E-readers, laptops and tablets will be allowed and you should have them in every class; this does not include cell phones, which **must** be put away and on silent during class. **Reading newspapers or other materials not related to class and surfing the web/playing games, etc. is prohibited, as is texting during class.** Students who violate these rules will be asked to leave the class and will incur an absence.

Classroom Courtesy

Students come from diverse socio-cultural, economic, religious, and ethnic backgrounds. Some of the texts we will discuss and write about deal with controversial topics and opinions. Diverse student backgrounds combined with thought-provoking texts require that you demonstrate respect for ideas that may differ from your own. Harassment of any kind will not be tolerated. For more about The University of Florida policies regarding harassment, see the University of Florida Student Conduct Code: <http://www.dso.ufl.edu/judicial/conductcode.php>

Failure to adhere to these basic courtesies could require you to leave the class and be marked absent for the day.

Statement of Composition (C) and Humanities (H) credit

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Statement of Writing requirement (WR)

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

Statement of student disability services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

Statement on harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see:

<http://www.hr.ufl.edu/eo/sexharassment.htm>

Statement on academic honesty

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

Course Schedule (Tentative)

Week 1: 08/22—08/26

22 Aug—M— Introduction, overview of syllabus

24 Aug—W—What is intersectionality? Discuss: “Introduction: Intersectional Objectivity” from *Intersectionality: A Foundations and Frontiers Reader*

Introduce Reading Response Assignments

26 Aug—F— How do we know what we know and how do we see ourselves? : Discuss “Unit II: Epistemology” from *Intersectionality*.

Week 2: 08/29—08/02

29 Aug—M— Discuss: Barnita Bagchi’s “Towards Ladyland: Rokeya Sakhawat Hossain and the movement for women's education in Bengal, c. 1900-c. 1932” (*E-Reserves*)

31 Aug—W—Discuss: Rokeya Sakhawat Hossain’s “Sultana’s Dream”

<http://digital.library.upenn.edu/women/sultana/dream/dream.html>

Reading Response 1 due (500 words) by midnight

02 Sept—F— Chandra Talpade Mohanty’s “Feminism and Colonialism” (pg. 200-207) and Jessie Daniels’s “Cyberfeminisms: Race, Gender and Embodiment” (pg. 281-286) from *Intersectionality*

"Caught between the Goddess and the Cyborg: Third-World Women and the Politics of Science in Three Works of Indian Science Fiction" by Suchitra Mathur (*E-Reserves*)

Week 3: 09/05—09/09

05 Sept—M—Holiday

07 Sept—W— Discuss: “Many Faces of Love: Country, Woman and God in *The Home and the World*” by Tanika Sarkar from *Rabindranath Tagore’s The Home and the World: A Critical Companion* edited by Pradip K. Dutta (*E-Reserves*)

09 Sept—F— Discuss: *The Home and the World*: Ch. 1-3

Week 4: 09/12—09/16

12 Sept—M— Discuss: *The Home and the World*: Ch. 4-6

Introduce and assign Literary Analysis 1: Close Reading of a Text

14 Sept—W— Discuss: *The Home and the World*: Ch. 7-9

16 Sept—F— Discuss: *The Home and the World*: Ch.10-12

Week 5: 09/19—09/23

19 Sept—M— Discuss: “The Crisis of Cultural Memory in Chinua Achebe's *Things Fall Apart*” by F. Abiola Irele (*E-Reserves*)

Close reading of a text due (1000 words) by midnight

21 Sept—W— Discuss: *Things Fall Apart*: Ch. 1-9 (pages 3-53)

23 Sept—F— Discuss: *Things Fall Apart*: Ch. 10-16 (pages 53-85)

Week 6: 09/26—09/30

26 Sept—M— Discuss: *Things Fall Apart*: Ch. 17-25 (pages 85-117)

Reading Response 2 due (500 words) by midnight

28 Sept—W— “Memories of Partition: Revisiting Saadat Hasan Manto” by Sudha Tiwari (*E-Reserves*)

30 Sept—F— Conference

Week 7: 10/03—10/07

3 Oct—M—“Partition: Neither End nor Beginning” and “On the Postcolonial Moment” from Ayesha Jalal’s *The Pity of Partition: Manto’s Life, Times, and Work across the India –Pakistan Divide* (2013) (*E-Reserves*)

5 Oct—W— “Toba Tek Singh,” “The Dog of Tetwal” “The Assignment,” and “Colder Than Ice” by Manto (*E-Reserves*)

Reading Response 3 due (500 words)

7 Oct—F— Discuss: Chandra Talpade Mohanty’s “The ‘Home’ Question” (pg. 79-85) and Suddhabrata Sengupta’s “Identity as a Weapon of Mass Destruction” (pg. 86-91) from “Unit III: Identities” in *Intersectionality*.

Discuss: Patrick Grzanka’s “Political Diffractions” (pg. 227-232) and Jodi Melamed’s “The Spirit of Neoliberalism” (pg. 237-242) from “Unit VIII: Politics, Rights and Justice” in *Intersectionality*.

Week 8: 10/10—10/14

10 Oct—M—Discuss "Generic Frameworks and Active Readership in *The Reluctant Fundamentalist*" by Sarah Ilott (*E-Reserves*)

12 Oct—W— Discuss "The rules of the game have changed": Mohsin Hamid's *The Reluctant Fundamentalist* and post-9/11 fiction” by Peter Morey (*E-Reserves*)

Introduce and assign Literary Analysis 2: Synthesis of 2 texts

14 Oct—F—Homecoming

Week 9: 10/17—10/21

17 Oct—M— Discuss: *The Reluctant Fundamentalist* Ch. 1-3

19 Oct—W— Discuss: *The Reluctant Fundamentalist* Ch. 4-5

21 Oct—F— Discuss: *The Reluctant Fundamentalist* Ch. 6-7

Reading Response 4 due (500 words) by midnight

Week 10: 10/24—10/28

24 Oct—M— Discuss: *The Reluctant Fundamentalist* Ch. 8-10

26 Oct—W— Discuss: *The Reluctant Fundamentalist* Ch. 11-12

28 Oct—F— Discuss: bell hooks's "Why Are You Laughing?" (pg. 137-145), Judith Butler's "Ambivalent Drag" (pg. 145-151), Rosalind Gill's "The Sixpack as 'High Art'" (pg. 158-164) from "Unit V: Culture and The Politics of Representation" in *Intersectionality*.

Discuss: Lisa Duggan's "The New Homonormativity" (pg. 232-237) in Unit VIII: Politics, Rights and Justice" in *Intersectionality*.

Week 11: 10/31—11/04

31 Oct—M— Discuss: "Limp wrists, inflammatory punches: violence, masculinity, and queer sexuality in Shyam Selvadurai's *Funny Boy* by Rahul K. Gairola (*E-Reserves*)

Synthesis of 2 texts due (1200 words) by midnight

02 Nov—W— Discuss: "At Home in the Nation? Negotiating Identity in Shyam Selvadurai's *Funny Boy*" by Sharanya Jayawickrama (*E-Reserves*)

04 Nov—F— Instructor Away for Conference

Week 12: 11/07—11/11

07 Nov—M— Discuss: *Funny Boy* Ch. 1: Pigs Can't Fly

09 Nov—W— Discuss: *Funny Boy* Ch. 2: Radha Aunty (a little more than half: roughly 40 pages)

Introduce and Assign Literary Analysis 3: Literary Analysis Using an Intersectional Approach

Reading Response 5 due (500 words) by midnight

11 Nov—F—Holiday

Week 13: 11/14—11/18

14 Nov—M— Discuss: *Funny Boy* Ch. 2: “Radha Aunty” (continued, roughly 18 pages) and Ch. 3: See No Evil, Hear No Evil

16 Nov—W— Discuss *Funny Boy* Ch. 4: “Small Choices”

18 Nov—F— Discuss *Funny Boy* Ch. 5: “The Best School of All” (half: roughly 30 pages)

Week 14: 11/21—11/25

21 Nov—M— Discuss *Funny Boy* Ch. 5: “The Best School of All” (rest of the chapter: roughly 45 pages)

Literary Analysis Using an Intersectional Approach due by midnight (1500 words)

23 Nov—W—Thanksgiving

25 Nov—F—Thanksgiving

Week 15: 11/28—12/02

28 Nov—M— Discuss *Funny Boy* Ch. 6: “Riot Journal: An Epilogue”

Introduce and assign Literary Analysis 4: Literary Analysis using Secondary Sources

30 Nov—W— Discuss: Chapter 1: “The Politics of Penetration by Suparna Bhaskaran” from *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society* by Ruth Vanita

02 Dec—F— Discuss: Chapter 3: “Doganas and Zanakhis” by Carla Petievich from *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society* by Ruth Vanita

Week 16: 12/05—12/07

05 Dec—M— Discuss Ismat Chughtai’s “The Quilt.”

http://www.manushi-india.org/pdfs_issues/PDF%20file%20110/9.%20Short%20Story%20-%20Lihaaf%20%5BThe%20Quilt%5D.pdf

07 Dec—W— Conference

Literary Analysis 4 Using Secondary Sources due by midnight (1500 words)

